

cles. He was the most demanding yet the most perceptive of anyone I had ever done a painting for.

The evening of the Viking 1 landing, on July 20 1976 at the Jet Propulsion Laboratory was among the greatest space related cultural events since the end of the Apollo era. Among the celebrities and science fiction authors Carl circulated about, pausing now and then between interviews and congratulations to drink in the sight of the first Martian landscape ever seen. In a photo I made of him then one can imagine the satisfaction of a lifelong dream fulfilled.

During that evening I was interviewed by Jon Lomberg as my voice failed, as he collected impressions for a Canadian Broadcasting Corporation radio program. Some of his interviews were used in the *Visions of Mars* CD-ROM, which was originally created by the Planetary Society for Russia's ill-fated *Mars 96* mission. Also on this disk was a personal greeting from Carl to the future human inhabitants of Mars. Jon Lomberg, Carl's longtime collaborator and a painter of SETI concepts among other things, graced many of Sagan's books from *The Cosmic Connection* onwards. Among his collaborations with Sagan was assisting in the design of the phonograph record containing images, sounds, and greetings from Earth carried aboard NASA's two Voyager spacecraft.

In 1978 Carl asked Jon Lomberg to direct the creation of the special effects sequences for a new television series. Jon proceeded to assemble and direct the pool of space art talent that contributed to the classic PBS show *Cosmos*.

Some of the artists were awarded Emmys for visual effects for their work in *Cosmos*. To name but a few of the artists involved, Rick Sternbach went on to become a pivotal conceptual artist and designer for *Star Trek's* various television incarnations. Adolf Schaller continued publishing at a modest but steady pace his fine paintings and has a book out now about Extraterrestrials. In a real sense, Carl Sagan had a pivotal effect in the vitality and development of space art through the *Cosmos* experience.

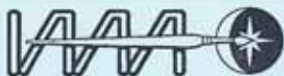
Later the Planetary Society and its magazine was to be a continuing publisher of high quality information about planetary exploration, and the Search for Extraterrestrial Intelligence (SETI), another of Carl's great passions.

He sought to warn the human race when he saw danger on the road ahead, and he not only wrote of possible climatic consequences of global thermonuclear war, he participated in a demonstration at the Nevada Test site to be joyously arrested with others trying to buck humanity's destructive trend of the times. So much about him I know so little of; that is for others to illuminate.

The love that Carl and Ann had for each other was such that whatever the previous lives both lived before meeting, one cannot imagine them not having always being together.

Along with the artists and others who had the pleasure of working with him over the years, I wish I could have known him more and I treasure the memories of what experiences and endeavors we shared.

**PLEASE READ THE ENCLOSED NOTICE-BOARD, AND RESPOND!**



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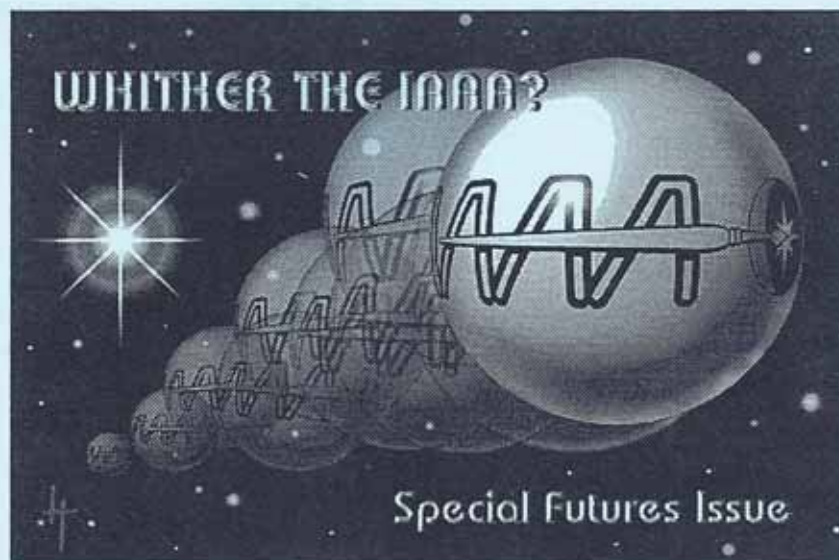
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Special Futures Issue

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## Whither the IAAA?

OK. Even if you normally just glance at *Pulsar* and then 'file' it, please read this one carefully. Those of you who are on e-mail will already know that the 'phone lines have been red-hot for the last week or so (I'm writing this on 26 January), so will have to bear with us if you've already read much of what follows. Those of you who aren't will be getting this news some weeks later; the main thing is that all members of the IAAA know what's under discussion, and can join in.

In the October/November *Pulsar* I stated that my main aim, as new President, was to strive to make space art better understood, accepted and enjoyed by a wider audience; an aim in which I was sure you would all support me. However, it took an e-mail to all e-members from Kim Poor (our self-appointed loose cannon) to make everyone sit up and take notice. It is reprinted in its entirety below, along with some of the comments which followed slightly edited:

### THE DEATH OF SPACE ART/THE SAGAN PROJECT

Whatever anyone thinks of me or Novagraphics, the fact remains that we sell more space art by more space artists than anyone. Therefore, we spot the trends earlier than it might become apparent to a single artist. For the past five years, it has become increasingly hard to sell space art, and our prowess, marketing genius (if I do say so) and increasing list of names cannot disguise the obvious downhill slide in the popularity of space art. We get calls every day from people wanting to sell back their entire collections, and it's getting harder and harder to find interested people. We reached our peak in popularity in 1990.

In fact, when we move into our new location, we are going to be known simply as "Novagraphics Gallery", and we'll be having shows of other, more saleable types of art. I plan on getting back into painting soon, but when I do, it will be largely southwest landscapes, with the occasional comet or eclipse. Rocks without Balls.

We are surviving, even thriving on sales of our astronaut-autographed collectibles, however, but that reached a peak during the year of *Apollo 13*, and is now on cruise, providing us with slower, but steady high-dollar sales.

Why is this happening? I think the reason has several components:

1) No touring shows (except for a small one

by Joe Tucciarone)

2) No space art books (Like Hardy, Miller, or Dr. Sagan used to do)

3) The reluctance of our artists to get out and do shows, as other artists do

4) No movies, series or features to capture imaginations like *Cosmos*

5) No great workshops to fire up the artists

In other words, we aren't getting in front of the public like we used to. If they see space art, they love it. That seems to be a universal truth. The days of the popular science magazines like *Omni* are over, and those that remain are doing most of their art in-house with uninspired computer graphics.

Here's what I propose we do:

### TRAVELLING SHOW

A prime opportunity awaits us with *Planetfest 97*, with a traveling show there for the touring. We just need a tourmaster. We have two other shows under our belts, museum quality crates, expert framing and presentation materials available. Only one person (Mark Garlick) has stepped up to volunteer, (bravo, Mark!) but he has no experience, and is thousands of miles from where the show needs to tour (the USA). A bonus: money. Most of our current treasury was gleaned from our last touring show, managed by Beth Avary. [There was more here about Beth being out-of-pocket due to this, but Beth has since refuted that.]

### BOOK

We need to have a high-circulation pictorial anthology of space art. A coffee-table book or something like that. It has been on the Novagraphics idea list for a long time, and many of our customers have requested such an item. Books are high-risk and low-profit, so we're reluctant. Andy Chaikin says he could write the text in his sleep. The Grand Tour is a great start, but it is too small, has no great publicity machine, and only showcases two artists.

### THE SAGAN PROJECT

This is the cornerstone of my proposal. Some of you have heard me espouse this before, but the time is ripe, now.

This is not necessarily an homage to Carl Sagan, though it could be. It's the kind of thing he probably would have had a hand in.

being supplanted by powerful and inexpensive computer graphics programs. 2. Space art as fantasy and as science fiction is no match for Hollywood 3. Space artists as a group are resistant to artistic innovation and outside input. 4. This group tends has been too content to remain within their perceived niche. 5. Consequently, space artists have been more or less indifferent to and ignored by the mainstream art world and vice versa. The result being that space art in any form has not become established nor is it considered to be a serious art form in 20th century art - a big mistake.

This last aspect is truly incredible when one considers: A) the breakout into space by life on Earth this century is the most significant single event in the history of Earth since the appearance of life itself; and B) space resource utilization is the key to the survival of our species as we approach a 8-10 billion population within the next 50 years.

Focusing our art on either or both of these two issues in a concerted and concentrated way should really set us a part from the crowd and at the same time help save humanity's collective butt and, by doing so, making us the art world's prophets and the saints in the new millennium.

Arthur's exhibition proposals are included in the separate NOTICEBOARD, enclosed.

There's more. Much more, but I can't possibly print every e-mail received. You'll just have to get on the net yourself! But you can see that much important discussion is taking place. It could still all fizzle out, and it will if everyone waits for someone else to 'do something'. We need more members to commit themselves, if only to a few hours a week, to help in any of the ways suggested. The Board, officers and myself can't do it all, no matter how willing we may be. (I've spent the whole of a very sunny Sunday, when Ruth and I would have loved to go for a walk, doing this *Pulsar*. . .) But if we can find the time to do what we do, can't you? Think about it - please. It's in your own interest, because we shall all benefit if this comes off. . .

And now, because Carl Sagan's death is still in our minds and he was an inspiration to all of us, this from Don Davis, with input from Jon Lomberg: (For reasons of space I have, reluctantly, had to edit this slightly. For the same reason, I have had to hold over until next time several Artists' Profiles.)

## Carl Sagan 1934 - 1996

Carl Sagan died early the morning of December 20th, 1996 at the Fred Hutchinson Cancer Center in Seattle, of pneumonia after a 2 year battle with Myelodysplasia, with wife Ann Druyan and the rest of his family as his side.

Carl will never be replaced; his space-related activities crossed not only the substantial gulf between scientist and public educator; his career also spanned the transformation of the Solar System from tiny telescopic objects to places seen and understood from human and mechanical experience. The unveiling of the reality of our cosmic situation was part of his life, and spreading the appreciation of these truths and their implications was another aspect of his life. Along with all this he made sure he had a private life with his family.

It's good to know how much he lived to see unveiled during his lifetime, yet I grieve for the fact that he never saw the completion of *Contact*, which he worked so hard to realize. With each new landscape we see on the sur-face of Mars and every future inventory of a world's wonders we accomplish, I will wish Carl could be seeing this.

On an appearance on *Nightline* on December 4th, he did look haggard, yet at the end of the interview when asked to express something to us, he poured out the same wonderful enthusiasm we will always know him for.

To many of the space artists Carl was known as among the greatest patrons of our art. His early sixties article in *National Geographic* on Mars and exobiology included a painting of an imaginary lifeform adapted to Martian conditions. Most of his books and magazine articles contained art by artists whose perceived strengths were suited to his given subject. He would see any subtleties one placed in a painting pertaining to subjects he had knowledge of. His own collection of space art was to ultimately cover the era of Solar System studies beginning with originals by Chesley Bonestell from *The Conquest of Space*, the pivotal Ley-Von Braun-Bonestell book, to many of the covers done for his own books done in the Space Age and many other works by various artists.

I first met Carl in the summer of 1972, through the efforts of Paul Fox, who worked at the Stanford Artificial Intelligence Laboratory where I was a frequent visitor. I visited a commune known as 'The Land' atop the hills overlooking the Stanford campus, and brought with me a new painting of Mars and Phobos based on *Mariner 9* data. I partied and talked, then made my way to the end of one of the rooms where I saw Carl peering very closely at that painting. A short time later, we were introduced, and he complimented me on my work.

I remember asking him if he ever wanted to write science fiction, and he said that some of his colleagues thought that was what he was doing now! He was editor of *Icarus* at that time, and when I reminded him of the Lunar evolution paintings recently used in the Dec. 1971 issue illustrating a paper by my supervisor at the U.S. Geological Survey, Don Wilhelms, Carl related how he worked especially hard to reproduce them as well as he could. The first use of my work in Carl's publications that I recall was for the cover of *The Dragons Of Eden*, his 1978 Pulitzer prize winning book. Over the years my work was to appear occasionally in his books and *Parade* magazine arti-

somehow connected with Carl, we must have the permission of his widow and estate first, and now is not the time to approach them unless a very clear and brilliant idea emerges (which is not the case yet). Otherwise I am worried it might look like the IAAA is somehow trying to capitalize on the outpouring of sympathy and remembrance that Carl's death has prompted.

2) There's a sense of urgency in Kim's letter, but Armand's words about the difficulties of marketing any product are very true. Simply printing a book or making a tape without distribution and backing-and a strong marketing program in place - would not result in any benefits to individual artists or the IAAA in general. Having a big, high-profile product is a good idea, but I haven't heard anything specific that seems marketable to me yet. The quality of the art is not enough. There have been any number of excellent books - Dave's *Visions of Space*, the US/USSR book, Don Dixon's *Universe*. None have become really successful, however beautiful. Ron's advice is also very sound on this.

3) Paul's comment about us tending our own garden is a wise one. I have always felt that IAAA provided more intangible benefits of camaraderie, etc, than any direct help in improving my art or my markets. Of course those of us who have been around since *Cosmos* days are probably more established career-wise than the newer folks. The truth is that it's a hard almost impossible way to make a living until you find your own niche or job. I'll say this bluntly: for many IAAAs - for most artists - it's perhaps better to keep art as an inspiring and satisfying hobby as opposed to trying to develop a self-supporting career. It's a pretty steep pyramid. My own personal view is that the artists whose work I respect the most (and who seem to have been most successful commercially) are those who have found their own way. The main peril of the IAAA is that it encourages imitation. But that's another discussion. . .

4) The problem Kim identifies goes far beyond space art. There is a general loss of confidence in space. Most of the successful media projects that have not been mere trash have looked backwards at Apollo era accomplishments rather than forwards to the 21st century and beyond. The really successful stuff (ID4, etc.) are pretty depressing if seen with the view of how sophisticated and optimistic people are about space, aliens, etc. Why has there never been a big budget hit movie about a manned expedition to Mars?

The answer is that many have been proposed (Sagan and I proposed one in fact that

never was made) but the people with money never felt it would be popular.

Our planet is in a crisis of faith and spirit, and the loss of market for space art is a symptom. It won't be solved by a space art book. Why was *Cosmos* so successful? The art helped (he said modestly) but the truth is that it was Carl's unique abilities, charisma, and star quality. There is nobody on the scene who seems able to fill his shoes.

The string of failures in the planetary program - *Phobos*, *Mars Observer*, *Mars 96* - hasn't helped either. Russia may be down for the count as far as space goes. Until a really sexy mission like *Cassini* or the current crop of Mars spacecraft begin delivering results, it will be hard to galvanize people about exploration. It's interesting how many new members come from Europe. Maybe ESA can start filling the void (no pun intended).

Anyway, those are my thoughts. I'll be glad to participate as far as my other commitments allow, once we get an idea that seems worth doing. By the way, I am helping to plan a memorial for Carl to be held in Pasadena on Feb. 17 (check out TPS for details).

#### ARTHUR WOODS:

[Arthur's input was, as always, valuable, but too long to include here, but here are some highlights. A full transcript is available on request.]

The discussion initiated by Kim is timely and the need and urge to do something being echoed by some members is appropriate.

I think it is quite obvious that all space development has been in a steady decline since the end of the cold war. What is now left over are the just crumbs of earlier visions and these crumbs are constantly being overrun by bureaucrats and managerial types playing political games and ignoring the obvious.

The problems of Space Art. Fact - once space has lost its hold on the public's imagination, any interest in space art must also suffer a corresponding decline. As Don Davis pointed out, there is a lot of competition for the public's attention out there from the entertainment media. However, in spite of some of their often exaggerated fantasies, I think we all have to admit that Hollywood really has the upper hand when it comes to visually interpreting space in images and getting these images to an audience.

But the problems concerning space art are much deeper. They include but are not limited to: 1. Much of what this group does is scientific illustration and that aspect is now

There exists within the IAAA membership a huge pool of talent, equipment, experience, and expertise to put together a first-class production of a dazzling space art feature-length film, video, laserdisc, or most likely, a digital video disk (DVD). Jon Lomberg would be the logical producer/director, having worked with Carl on anything involving space art, and guided many of us into his field of vision. We have several other Emmy winners from *Cosmos*, (also thanks to Jon, who was the chief artist), most of whom are still heavily involved in the entertainment field: Don Davis, Rick Sternbach, etc. Still others are planetarium artists, intimately involved and familiar with production and deadlines. Chris Butler has a degree in film arts.

We have many of the hottest computers and software available, and we know how to use them. Lucas has nothing on us.

We have marketing types, like me, who could sell product to the masses. We also have a lot of contacts in the entertainment field, to debut the production on cable, PBS, or as a movie teaser short subject. We have big fat contacts in the SF field. We know astronauts, scientists, writers. We have the World Wide Web.

We also have several artists who may not be able to offer big-time art or computer work, but may have great ideas, contacts, and something to offer the project. The IAAA was made for this.

We can do this! All we lack is the gumption, and money. As far as money, it could be done on a shoestring, if artists donated some of their time or expertise. (It won't be the first time, huh? and this is for US) Money is the least of our worries for now. We need to get together and decide specifically what we can do, a concept, a distribution plan, future royalties, and assign duties. Once we get a plan and a demo reel, sponsorship should be easy, if we need it.

I suggest we start an email discussion, meet at Planetfest and/or Death Valley to hammer out a plan and timeline, and get to work in earnest.

Even if you're not involved, you will stand to gain as a space artist, with renewed popularity of our field of endeavor.

Space art can become a brave new world or a twentieth century footnote.

Let's hear some chatter.

Kim

Well, we certainly heard some chatter! Firstly, let me state that the suggested name, 'The

Sagan Project', is *not* now being adopted, for reasons which will become clear later (see Jon's letter). But the idea and vision remain the same. Secondly, as you now, workshops have been proposed, and at least one (Death Valley) looks like happening within a few months. Comments from e-mails:

#### PAT RAWLINGS:

Your ideas are great and are easily within the capabilities of our organization. I believe an art show linked with a book and a CD rom or video media could do very well. The show could tour worldwide and end its tour in 2001. It probably would be good to have several photographic repro versions of the show for use in lesser markets to enhance coverage. Link it with kids and education if possible for mileage. The show really needs something unique to pique the public's interest.

I also think there is a strong need to jury the show. There are pieces that I have done that have no right to be seen by thousands of people. We need to be very quality conscious if we want to build a good rep.

Thanks for the ideas. I'll be as supportive as I can.

#### B.E. JOHNSON:

I've often said that there's enough talent here that we could RULE THE WORLD! Problem is, promotion is on the low end of the scale for most of us and getting a bunch of space artists to work together on a voluntary (or any) project is much the same as it is with programmers: Herding Cats!

There is an awful lot of talent, experience, ingenuity and inventive knowhow pooled in this bunch and it just might be pulled off - if we don't kill each other in the process. From my experience in planetaria and writing a feature film screenplay with Gary Lockwood, it requires one or more individuals who are in it for the long haul that carry the vision from start to finish, no matter where the project turns, 'cuz it normally doesn't end up the way it was envisioned and the players change on a monthly basis. (How's that for a long sentence?) Point is, if we are going to attempt a project of this magnitude all eyes should be open so we know what to expect.

From the marketing standpoint I'd like to entertain the possibilities of combining the book and DVD either initially as a package or as a "spoon feed": Do the book, while the book is being launched begin pre-production on the film, complete the film while the book is

released, re-launch an updated book (or Book-II) containing the DVD with a separate DVD released within two months made available for those who have the first version book or would only want the film. Multiple market penetration with good product ID due to repetitive exposure. Two year timeline is about right, may extend to three.

If self-publish is chosen, many times a printer/bindery can be brought online with a piece of the action and a big credit line so that startup costs can be kept to a more manageable level.

That's a few things off the top to get the wheels rolling. Talk to us.

My varied services are available so lemme know.

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#### JOEL HAGEN:

I like Kim's itch to get something cooking with a book/DVD/film/something project. BJ's perspective in his response is wise. I'm for a good brainstorm session. My hunch is that Death Valley/Planetfest may be the best way to move ahead with face to face discussion (as Kim suggests). I'll bet we can find a good project that we can confidently tackle.

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#### CAROL HAYNE:

Everything you wrote sounds very sensible to me. I like the idea of the book and DVD, and if I were good enough I'd be happy to contribute to anything along these lines. I'm in the process of sending some of my pictures to David Hardy to let him see what I do (I work mostly in ink and coloured pencil, so it may not be the sort of things you could use...) - but once all of these ideas you mentioned are more developed there may be "something" I could do to help on the lines of using my computer at home etc, which I'd be happy to do if it were needed. Anyway I just wanted you to know that you have my support, and I hope that we all will do our best to help to realise some of these great ideas. Cheers!

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#### RON MILLER:

I'm all for promoting space art and stand behind at least the intent of Kim's ambitions, but there are some realities that are not being realistically dealt with. Right off the bat there are a few fundamental flaws in his argument for getting an anthology of space art published - at least published by a commercial publisher. First, it would be preaching to the converted. That is, the major market for such a

book would be those very people who are already aware of space art. This would probably make the market far too small to attract a commercial publisher to what would by its very nature be an expensive book.

Second, the track records of the two most recent such anthologies - *In the Stream of Stars* and *Visions of Space* - are not such as to encourage a publisher to do a similar book. And the third reason develops directly from that word "similar" - any new general book on space art would of necessity be too much like *Visions of Space* to attract a publisher. A very reasonable reaction would be: "there's already a book out there on the subject, why do another?" Another question that we would be asked by a publisher is: "what market do you envision for this book? who is going to buy it?" If the only answer we can come up with is "people interested in space art", then we might as well forget about it.

A new space art book is going to have to have a different "hook" than that of a simple catalog of artwork, especially if we want to get space art out in front of as many people as possible. One of the reasons that *The Grand Tour*, *Cycles of Fire* and other books by Bill and myself have done so well is that they don't try to exist on the basis of their artwork alone. There is some other reason to pick them up. If we can come up with a reason like that, then we can not only appeal to the existing space art fans, but to an audience that might not have picked up the book otherwise. That is, someone not otherwise interested in space art will purchase the book because of X (whatever that might be) and then will find him/herself confronted with a lot of wonderful artwork in addition to X. Coming up with a different hook is also going to be of paramount importance, of course, in getting such a book published by a mainstream publisher.

I think that self-publishing such a book would be an enormous mistake. We would be faced not only with the incredible mechanical difficulties and expenses in the physical production of such a book, but with the problem of advertising and distribution--we lack that very "publicity machine" that Kim complained of in his posting. All we would end up with, given that we could come up with the resources for publishing a book of adequate size and quality, would be a self-published catalog mostly available to and of appeal to that core of people already aware of and interested in space art. This might be all well and good, but it is not addressing the problem of expanding the audience for space

art.

Most of these arguments apply as well to electronic publishing. Especially that if we want to expand awareness of space art, we have to come up with some way of "hooking" non-space art people into buying the product.

One suggestion that I might make - while we are trying to come up with an idea for justifying a general space art book - is for members of the IAAA to come up with ideas for their own books, or for books done by two or three artists in collaboration. While doing this might at first seem to work against the promotion of space art generally, it wouldn't if there were any number of such books appearing more or less simultaneously. Instead of one book, which may or may not be noticed, there'd be half a dozen or more, all with different artists. Since each would have its own targeted audience, in addition to any overlapping interests, there would be that much greater overall exposure.

One of the secrets for getting a book of any kind published is to try to come up with an idea that will fill an unoccupied niche. If you can do that, then there is an excellent chance that you'll get that book published--and that the book will be successful. (This is, as I've already pointed out, the main obstacle to getting a general space art book published: it fills no unoccupied niche.) For example, last November I realised that there were no books for young people on the history of rocketry. I sent off a query letter and a month later got a contract from Grolier. See?

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#### ARMAND CABRERA:

I would like to participate in a project and would be happy to meet in person anywhere BUT having worked on many film and multimedia projects over the last couple of years it's been my experience that there's no money or recognition in it. Unless you have big money backing you the chances of getting the needed distribution is almost impossible. Most art books get remaindered and you would have to create a market for DVD, right now you'd just be making drink coasters.

People don't read books anymore unless it's some *TSR* or *Star Trek* or *Star Wars* crap, check any bookstore look what the best sellers are. That's your market for a book. Movies are the same way. Everything is a license, no license, no deal. I've been working in the entertainment industry for seven years. I make a lot of money, what I don't make is stuff that's very creative by my stan-

dards. So as long as there won't be a push to 'help the bottom line' and add scenes of Michael Jordon in an Xwing I'll be happy to help.

Unless we do *everything*; marketing, distribution, publishing, control of content, you will have this License problem to contend with.

I'm not saying we shouldn't do this; I think we should, I just have first-hand knowledge on what it's like, and I don't want anyone to think just because we paint pretty pictures people are going to roll over for us. They won't budge unless there's money in it for them. And if they can make one percent more money selling bathing beauties of the Empire, they will.

One thing I never hear and everyone seems to ignore is the art. This group is about art, right? What about getting into some *art magazines!* [I have, in the UK!] What a concept: we want to be taken seriously as artists don't we? Otherwise we're just painters with a real specialized focus and all that stuff about following Moran and Bierstadt is b-s. An artgroup recognized by nobody but itself in the art community is nothing. And if we can't get articles in national art publications or nobody is impressed with us except ourselves then maybe we need to reevaluate our abilities as artists.

You may fire at will...

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#### CHRIS BUTLER:

I am very enthusiastic regarding Kim Poor's suggestions that we stir up the market. I hope others in IAAA will join in the effort. Certainly I am willing to assist a touring show, depending on logistics. I think we all have seen the space art balloon losing a little pressure recently...

... and I for one refuse to paint humpback whales for greeting cards!

Never refuse a combat assignment, so it is said, and this sounds like one to me. Kim, I need more data on what would be required to support the touring show, but consider me very interested. Video and television production are indeed my thing, and I am gearing up for a computer animation workstation.

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#### JON LOMBERG:

I have mixed feelings about Kim's idea. Some initial thoughts:

1) We have to be careful about using Carl's name, even internally, for any project. If it is